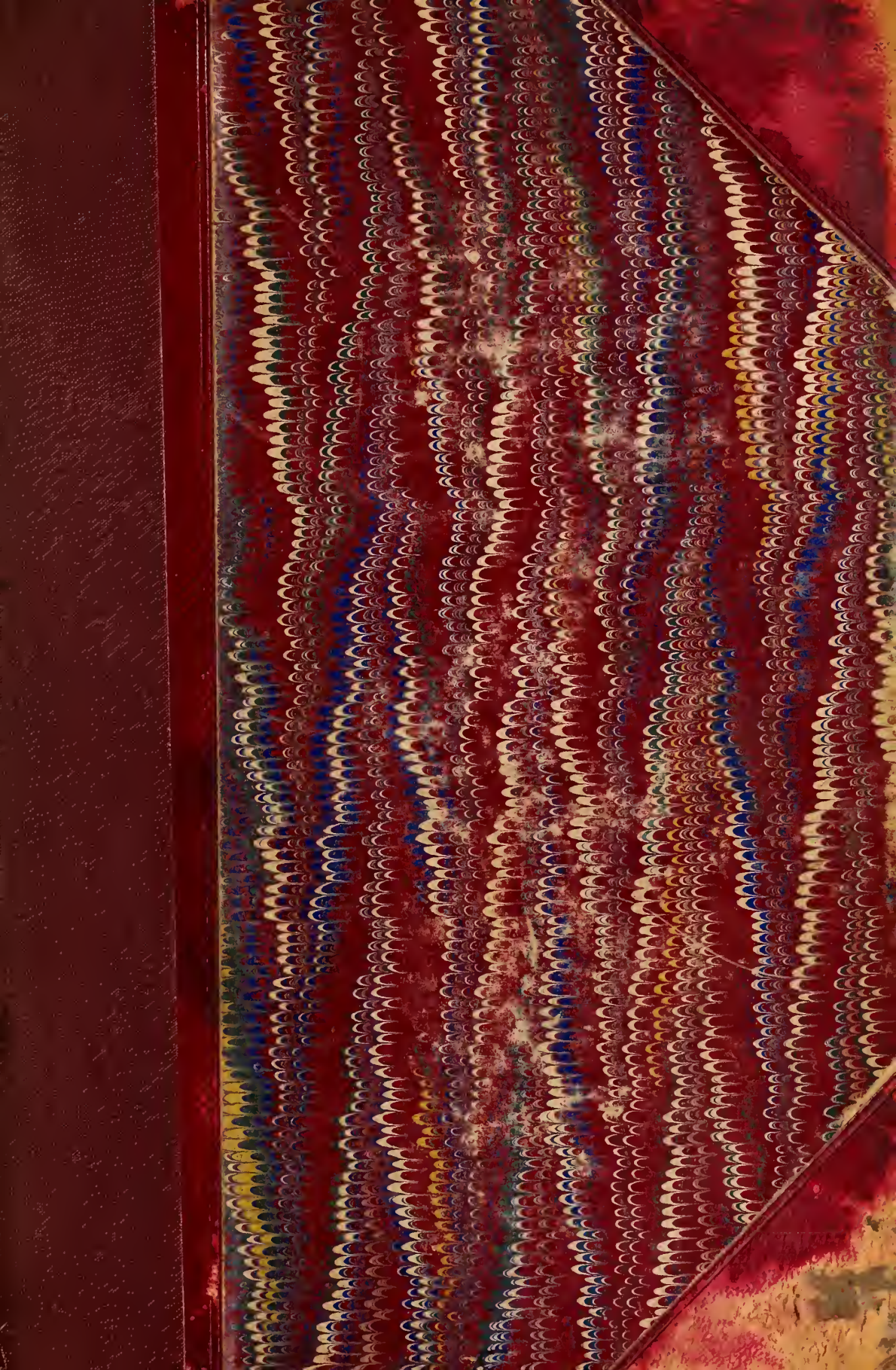


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THE COLLECTION

OF

# MODERN PICTURES

AND

# SCULPTURE

OF THE LATE

# RT. HON. LORD CHEYLESMORE.

A CATALOGUE

OF

THE IMPORTANT COLLECTION

OF

# MODERN PICTURES

AND

# SCULPTURE

FORMED BY THE LATE

# RT. HON. LORD CHEYLESMORE,

WHICH, BY ORDER OF THE EXECUTORS,

**Will be Sold by Auction, by**

## MESSRS. CHRISTIE, MANSON & WOODS,

*AT THEIR GREAT ROOMS,*

8 KING STREET, ST. JAMES'S SQUARE,

## On SATURDAY, MAY 7, 1892,

AT ONE O'CLOCK PRECISELY.

May be publicly viewed Three Days preceding, and Catalogues had, at Messrs. CHRISTIE, MANSON and WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

# CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1s.; above Five Pounds, 5s.; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5s. in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the Defaulter at this Sale

# CATALOGUE.

## ON SATURDAY, MAY 7, 1892,

AT ONE O'CLOCK PRECISELY.

### WATER-COLOUR DRAWINGS.

J. F. CROPSEY, 1851.

1 JEDBURGH
10 *in.* by 15 *in.*

SORRENTO
11 *in.* by 15½ *in.*
*Bought from the Artist*

3. 13. 6

### PICTURES.

RUBENS, AFTER.

2 RUBENS' SONS
35 *in.* by 25 *in.*

5. 15. 6

E. RICHARDS.

3 HEAD OF A NUN
18 *in.* by 14 *in.*
*Bought from the Artist*

1. 11. 6

MISS BACCANI, 1885.

4 VERY GOOD FRIENDS
*Bought from the Artist*

6. 6.

T. DEIKER (OF DUSSELDORF), 1873.

7. 7. 5 RETRIEVER AND HARE
$37\frac{1}{2}$ *in.* by $30\frac{1}{2}$ *in.*
*Bought from the Artist*

L. STEFFANI (OF MILAN).

50. 8. 6 A SCENE ON THE DUTCH COAST
$29\frac{1}{4}$ *in.* by $42\frac{3}{4}$ *in.*
*Bought from the Artist*, 1859

E. VERBOECKHOVEN, 1859.

17. 6. 6 7 SHEEP AND GOATS
7 *in.* by 9 *in.*

E. LADELL.

9. 19. 6 8 STILL LIFE
$11\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*

J. L. AGASSE.

29. 8. 9 AN OLD ENGLISH WAGGON AND TEAM
$24\frac{1}{2}$ *in.* by $29\frac{1}{2}$ *in.*

SIR GEORGE HAYTER.

2. 2. 10 PORTRAIT OF CHALONER OGLE, ESQRE.
$23\frac{3}{4}$ *in.* by $19\frac{3}{4}$ *in.*
*Presented by C. Ogle, Esq. to the Duke of Bedford*
*From the Duchess of Bedford's sale*, 1853

R. ANSDELL, R.A.

241. 10. 11 SHEEP GATHERING IN THE ISLE OF SKYE
92 *in.* by 62 *in.*
*Exhibited at the Royal Academy*, 1854
*Exhibited at Paris*, 1855
*Bought from the Artist*

R. ANSDELL, R.A.

12 TRAVELLER ATTACKED BY WOLVES
106 *in.* by 152 *in.*
325.10. *Exhibited at the Royal Academy*, 1854
*Exhibited at Paris*, 1855, *where the Artist was awarded the Gold Medal for the Picture*
*Bought from the Artist*

C. W. COPE, R.A.

13 BREAKFAST TIME
24. 3. 23 *in.* by 27½ *in.*
*Exhibited at the Royal Academy*, 1857
*Bought of the Artist*

T. S. COOPER, R.A.

14 INTERIOR OF A STABLE, with cows and sheep
210. 22 *in.* by 30½ *in.*
*From the Bicknell sale*, 1863

W. COLLINS, R.A.

15 CROMER SANDS. Early Morning.
40 *in.* by 50 *in.*
2205. ~~*Exhibited*~~ *Exhibited at the Royal Academy*, 1845
*Exhibited at Manchester Art Treasures*, 1857
*Exhibited at the Jubilee Exhibition, Manchester*, 1887
*Painted for Mr. Gillott, and bought at his sale*, 1873
*Mentioned in the life of Collins*

T. CRESWICK, R.A. 1860

16 THE JUNCTION OF THE TEES
63. 11½ *in.* by 13 *in.*

66. 3.

T. CRESWICK, R.A. 1860.

17 WAITING FOR THE FERRY

$11\frac{1}{2}$ *in.* by 13 *in.*

T. FAED, R.A.

1785.

18 SUNDAY IN THE BACKWOODS

"We have no church here but our log house, in the wide forest, and a grand kirk the forest makes, not even the auld cathedral has such pillars, space, nor so high a roof; so we e'en take turns abont on Sunday in reading the Bible. We are all well except Jeannie, and as happy as can be, considering the conntry and ties we have left. Poor Jeannie is sadly changed; her only song now is, 'Why left I my hame,' etc. But for her illness, our lot ought not to be an unhappy one."—Extract from a letter from Canada.

41 *in.* by 60 *in.*

*Exhibited at the Royal Academy*, 1859

*Engraved by W. H. Simmons*

*Bought from the Artist by Mr. Houldsworth and sold at his sale*

W. P. FRITH, R.A.

19 BEDTIME

"As the twig is bent the bongh inclines."

144. 18.

*Portrait of Mrs. Frith and child*

36 *in.* by $27\frac{1}{2}$ *in.*

*Exhibited at the Royal Academy*

*Exhibited at Manchester Art Treasures*, 1857

*From the Collection of the late Lord Charles Townshend*

W. P. FRITH, R.A., 1859

15. 13.

20 THE MODEL

*A scene in the Artist's studio*

$23\frac{1}{4}$ *in.* by 18 *in.*

W. P. FRITH, R.A., 1874.

21 BLACK AND BLUE EYES

53. 11.

"The brilliant black eye
May in triumph let fly
All its darts, without caring who feels them;
But the soft eye of blue,
Though it scatters wounds too,
Is much better pleased when it heals them."—Moore.

44 *in.* by 37 *in.*

*Exhibited at the Royal Academy* 1875

*Bought from the Artist*

F. GOODALL, R.A., 1889.

22 THE SPHINX

36. 15

"This mighty Monster is the Abool Hol, a father of terrors, of the modern Arabs; it is an emblem of the all-powerful Pharaoh, for the Egyptians; and from the Greeks it received the name of Sphinx."

14½ *in.* by 35½ *in.*

*Bought from the Artist*

F. GOODALL, R.A., 1889.

23 CLOSE OF THE MOSLEM'S DAY OF TOIL.

54. 12.

"The ploughman of Lower Egypt usually works till the sun goes down, and before unyoking the oxen he takes his abaya and spreads it on the ground, and commences his prayer, standing perfectly erect with his face towards the east.'

*Bought from the Artist*

F. GOODALL, R.A., 1889

24 A MISTY MORNING IN THE VALLEY OF THE NILE

57. 13.

"During the months of December and January, at the time of the subsiding of the overflow, very heavy mists hang over the wet earth in the valley of the Nile, which are not dispersed until some hours after the sun has risen."

14½ *in.* by 35½ in.

*Bought from the Artist*

F. GOODALL, R.A., 1889.

25 THE BEDOUIN'S EVENING PRAYER

115. 10.

"The principal figure is the head of the household. At some distance apart from the rest, he stands upon his mat, and with head and hands uplifted, he pours forth his soul in devotion to that Allah who rules, in a mysterious way, his destinies upon earth and gives him promise of bliss in the world to come."

14½ *in.* by 35½ *in.*

*Bought from the Artist*

F. GOODALL, R.A.

26 MEMPHIS. Sic transit gloria mundi

99. 15.

"For the further adornment of the temples of Ptah, Rames II. set up two colossal statues of himself in front of the double-winged tower—one at each side of its splendid gates. These statues were sculptured in white silicious limestone, and were nearly fifty feet in height. One is at present lost, but the other still remains on the spot, reclining in a hollow forming a pool, where it lies face downwards, more or less submerged in water for three-quarters of the year. The conical helmet, the badge of sovereignty over Upper Egypt, is partly broken off."

—Sir Erasmus Wilson's "Egypt of the Past."

*Study for the large picture*

11 *in.* by 29½ *in.*

*Bought from the Artist*

F. GOODALL, R.A.

27 MORNING OF A DAY OF TOIL

115. 10.

This picture represents a group of camels, with their Nubian driver, taking drink sufficient to last a day or longer. A Fellah woman, in the dark dress of the country, is coming to fill her pitcher at the pool left by the subsiding of the Nile.

*Bought from the Artist*

F. GOODALL, R.A.

28 REBECCA AT THE WELL

572. 5.

"And the man wondering at her held his peace, to wit whether the Lord had made his journey prosperous or not."—Genesis xxiv, 21.

60 *in.* by 41½ *in.*

*Exhibited at the Royal Academy*, 1867

*Exhibited at the Jubilee Exhibition, Manchester*, 1887

*From the Bolckow Collection*, 1888

GEORGE LANCE

29

52. 10.

"Fresh from the teeming lap of bounteous earth,
Nursed by the dews and Summer's glowing sun,
To juicy gushing ripeness, fit to fill
The golden vases of an Emperor's feast,
Where Kings are guests."

69 *in.* by 69 *in.*

*Exhibited at the Royal Academy*, 1854

*Bought from the Artist*

---

*The following were bought at the Artist's sale*, 1874.

SIR E. LANDSEER, R.A.

30 Head of a Lady

2. 2.

29½ *in.* by 24½ *in.*

31 A Highlander

54. 12.

17 *in.* by 11¼ *in.*

*Exhibited at Burlington House*, 1874

32 The Falconer's Son

54. 12.

*Sketch for the figure in Bolton Abbey*

13 *in.* by 9¾ *in.*

33 Weary

12 6.

12½ *in.* by 9 *in.*

34 A Frog

10. 10.

4 *in.* by 5 *in.*

35 A Mastiff Lying Down

28. 7.

*Signed E. L.*, 1817

16 *in.* by 13¼ *in.*

SIR E. LANDSEER, R.A.—*continued.*

43. 1. 36 A Lake Scene
$6\frac{1}{2}$ *in.* by 18 *in.*

21. 37 A Snowdrift with Figures
$6\frac{1}{2}$ *in* by $9\frac{1}{2}$ *in.*

18. 18. 38 A River Scene with a Woody Bank
$7\frac{3}{4}$ *in.* by $9\frac{5}{8}$ *in.*

105. 39 A Blenheim Spaniel
$10\frac{1}{2}$ *in.* by $14\frac{1}{4}$ *in.*

SIR E. LANDSEER, R.A.

40 WAITING FOR THE FERRY

230. 10. *The portraits were to have been those of the Earl and Countess of Sefton and Lady Cecilia Molyneux.*
71 *in.* by 112 *in.*
*Exhibited at Burlington House*, 1874

SIR E. LANDSEER, R.A.

41 LADY GODIVA'S PRAYER

945. $55\frac{7}{8}$ *in.* by 44 *in.*
*Exhibited at the Royal Academy*, 1866
*Exhibited at Burlington House*, 1874
*Exhibited at Jubilee Exhibition, Manchester*, 1887

---

SIR E. LANDSEER, R.A.

42 THE MONARCH OF THE GLEN

7245. 64 *in.* by 66 *in.*
*Exhibited at the Royal Academy*, 1851
*Exhibited at Burlington House*, 1874
*Exhibited at the Grosvenor Gallery*, 1890
*Engraved by T. Landseer, A.R.A.*, 1852
*From the late Lord Londesborough's collection*, 1884

SIR E. LANDSEER, R.A.

43 THE HIGHLAND CABIN

$17\frac{3}{4}$ *in.* by $23\frac{3}{4}$ *in.*

*Exhibited at the Manchester Art Treasures*, 1857

*Exhibited at Burlington House*, 1874

*From the Duchess of Bedford's Collection*, 1853

SIR E. LANDSEER, R.A.

44 THE LION AND THE LAMB

"The Wolf also shall dwell with the Lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together, and a little child shall lead them; and the cow and the bear shall feed their young, and shall lie down together; and the lion shall eat straw, like the Ox."

$71\frac{1}{2}$ *in.* by $107\frac{1}{4}$ *in.*

*Exhibited at the Royal Academy*, 1872

*Exhibited at Burlington House*, 1874

*Engraved by T. Landseer, A.R.A.*, 1873

*Bought from the Artist*

SIR E. LANDSEER, R.A. 1839.

45 ON TRUST

Portrait of H.R.H. the Princess Mary of Cambridge, with Nelson, a favourite Newfoundland dog, the property of H.R.H. Prince George of Cambridge.

55 *in.* by 44 *in.*

*Engraved by W. H. Simmons*, 1875

*Exhibited at the Royal Academy*, 1839

SIR E. LANDSEER, R.A. 1862.

46 NO MORE HUNTING TILL THE WEATHER BREAKS.

$27\frac{1}{2}$ *in.* by $36\frac{5}{8}$ *in.*

*Exhibited at the British Institution*, 1865

*Exhibited at Burlington House*, 1874

*Exhibited at the Grosvenor Gallery*, 1890

*Bought from the Artist*, 1863

*It was then unfinished, being an interior, and was engraved in that state by T. Landseer, A.R.A.*

SIR E. LANDSEER, R.A. 1861.

525. 47 THE SIN OFFERING

"And Moses diligently sought the Goat of the Sin Offering and behold it was burnt."—Lev. x. 16.

48 *in.* by 53¼ *in.*

*Exhibited at the British Institution*, 1861

*Exhibited at Burlington House*, 1874

*Bought from the Artist*

SIR E. LANDSEER, R.A. 1873.

63. 48 THE TRICKSTER (unfinished)

27½ *in.* by 35½ *in.*

*Exhibited at Burlington House*, 1874

*Bought from the Artist*, 1872

SIR E. LANDSEER, R.A. 1845.

189. 49 THE SENTINEL . . . the background by H. Bright.

24 *in.* by 18 *in.*

*From Mr. Wallis' sale*, 1864

SIR E. LANDSEER, R.A.

50 Study of a Dead Grouse

367. 10. *Oval*, 16 *in.* by 22¼ *in.*

*On the back is written in chalk by the Artist: "Shot in company with the late Duchess of Bedford by E. Landseer."*

*Exhibited at Burlington House*, 1874

*Exhibited at the Grosvenor Gallery*, 1890

*Presented by the Artist*

SIR E. LANDSEER, R.A.

51 The Monarch of The Desert

46.4. *An early work*

16 *in.* by 21 *in.*

*From the Wyfold Court Collection*, 1882

SIR E. LANDSEER, R.A.

52 SKYE

12 *in.* by 14½ *in.*

73. 10. *Exhibited at Burlington House*, 1874

*Etched by Sir E. Landseer, under the name of The Warren, in his set of etchings. On the back is written in chalk, "Given to my dear friend Eaton."*

SIR E. LANDSEER, R.A.

53 STUDY OF A HIGHLAND SHEPHERD CARRYING A LAMB

*Signed E. L. in pencil*

46. 4. 23¼ *in.* by 18½ *in.*

*Presented by the Artist*

SIR E. LANDSEER, R.A. 1868–9.

54 THE WITCH

38¾ *in.* by 45¼ *in.*

199. 10. *Exhibited at Burlington House*, 1874

*Bought of the Artist*, 1872

SIR E. LANDSEER, R.A.

55 HER MAJESTY THE QUEEN (unfinished)

113½ *in.* by 83¾ *in.*

*Begun in* 1841

577. 10. *Exhibited at the Royal Academy*, 1873

*Exhibited at Burlington House*, 1874

*Engraved by T. Landseer, A.R.A.*

*Bought from the Artist*, 1872

*This was the last picture exhibited by Sir Edwin*

SIR E. LANDSEER, R.A.

56 SKETCH for "Her Majesty the Queen"

27½ *in.* by 35½ *in.*

73. 10. *Presented by the Artist*, 1872

SIR E. LANDSEER, R.A.

105.

57 H. M. The Queen and the Duke of Wellington

Sketch for No. 55

22 *in.* by 35½ *in.*

*Exhibited at Burlington House*, 1874

*Bought at the Artist's sale*, 1874

SIR E. LANDSEER, R.A.

304. 10.

58 ALL THAT REMAINS OF THE GLORY OF WM. SMITH

On the handle of the spoon that lies on the ground of the picture, a magnifying glass will discover the following: "E. L., 1827."

"Animated by the organ of combativeness and by a love of glory, in 1814 William enlisted in the 105th Regiment of Foot. On the 18th June following, in the battle of Waterloo, a cannon ball carried off one of his legs and laid him on the battlefield helpless. While there a foreign dog, of singular character, blind with one eye and lame in one leg, came and lay beside him, as though it was moved by sympathy. On William's removal from the field he sought to possess, and ultimately obtained possession of the dog, which became the solace of his cares. When a grateful country brought William home, and rewarded his services with a pension and a wooden leg, he stumped about accompanied by his dog, forgot his cares, and often made groups of juvenile listeners joyous by telling them stories of his military career. But in 1828 William died, and his merits never having been recorded in a military gazette, in 1829 the genius of Edwin Landseer's pencil created this likeness of the dog and of all other objects by which at the time of his death he was surrounded."

This description was written by John Pye on a sheet of paper, which is attached to the back of the Picture.

11¾ *in.* by 9 *in.*

*Engraved by John Pye, to whom it belonged, and bought at his sale*, 1874

SIR E. LANDSEER, R.A.

1207. 10.

59 TAMING THE SHREW

32¾ *in.* by 50¾ *in.*

*Exhibited at the Royal Academy*, 1861

*Exhibited at Exposition Universelle, Paris*, 1867

*Exhibited at Burlington House*, 1874

*Exhibited at Melbourne*, 1889

*Exhibited at Grosvenor Gallery*, 1890

*Engraved by James Stephenson*, 1863

SIR E. LANDSEER, R.A.

60 FLOOD IN THE HIGHLANDS. A scene on the Spey
$78\frac{1}{2}$ *in.* by $122\frac{1}{2}$ *in.*
1680. *Exhibited at the Royal Academy*, 1860
*Exhibited at Burlington House*, 1874
*Exhibited at Melbourne*, 1889
*Engraved by T. L. Atkinson*, 1870

SIR E. LANDSEER, R.A.

61 HIGHLAND LASSIES
*Oval*, $31\frac{1}{2}$ *in.* by 27 *in.*
54. 12. *Exhibited at Burlington House*, 1874
*Presented by the Artist*, 1872

SIR F. LEIGHTON, P.R.A.

62 AN ELEGY
$23\frac{1}{2}$ *in.* by $19\frac{1}{2}$ *in.*
346. 10. *Exhibited at the Royal Academy*, 1889

E. LONG, R.A., 1887.

63 THE EARRING
399. $46\frac{3}{4}$ *in.* by 35 *in.*

G. MASON, A.R.A.

64 SKETCH OF A DONKEY
*For his picture of Crossing the Moor*
4. 4. 7 *in.* by $8\frac{1}{2}$ *in.*
*Bought at the Artist's sale*, 1873

SYDNEY S. MORRISH.

65 HAYMAKING
$9\frac{1}{2}$ *in.* by $13\frac{1}{2}$ *in.*
16. 16. *Exhibited at the Royal Academy*, 1885
*Bought from the Artist*

W. J. MULLER, 1854.

33. 12. 66 The Forester's Daughter

$8\frac{1}{2}$ *in.* by 11 *in.*

*From Mr. James Fallow's sale*, 1868

P. NASMYTH.

24. 3. 67 A Landscape. With a pond and figures in the foreground

$10\frac{3}{4}$ *in.* by $14\frac{1}{2}$ *in.*

P. NASMYTH.

31. 10. 68 A Landscape. With a rustic cottage with a distant view

$10\frac{3}{4}$ *in.* by $14\frac{1}{2}$ *in.*

P. NASMYTH.

8. 8. 69 A Landscape

5 *in.* by 7 *in.*

JOHN PHILLIP, R.A., and R. ANSDELL, R.A.

388. 10. 70 LA SIESTA

$40\frac{1}{2}$ *in.* by 32 *in.*

*Bought from the Artists on their return from Spain*

DAVID ROBERTS, R.A.

65. 2. 71 Tower of St. Rombauld, Malines

$20\frac{1}{2}$ *in.* by $16\frac{3}{4}$ *in.*

*Exhibited at the British Institution*, 1828

*Exhibited at the International Exhibition*, 1874

*Bought from the Artist by the Duke of Bedford*

*From the Duchess of Bedford's sale*, 1853

DAVID ROBERTS, R.A.

72 INTERIOR OF ST. MARK'S, VENICE

$37\frac{1}{2}$ *in.* by $57\frac{1}{2}$ *in.*

682. 10. *Exhibited at the Royal Academy*, 1859
*Exhibited at the International Exhibition*, 1874
*Exhibited at Melbourne*, 1889
*Bought from the Artist*

DAVID ROBERTS, R.A. 1863.

73 INTERIOR OF THE CHURCH OF ST. JEAN, CAEN

273. $35\frac{1}{2}$ *in.* by $27\frac{1}{2}$ *in.*

C. STANFIELD, R.A.

74 ST. MICHAEL'S MOUNT. The Morning after the Storm

60 *in.* by $95\frac{1}{4}$ *in.*

3150. *Exhibited at the Royal Academy*, 1830
*Exhibited at the Manchester Art Treasures*, 1857
*Exhibited at the International Exhibition*, 1862
*From the Collection of Lord Charles Townshend*

E. M. WARD, R.A. 1857.

75 MARIE ANTOINETTE TAKING LEAVE OF HER CHILDREN IN THE CONCIERGERIE

31. 10. $20\frac{1}{2}$ *in.* by 28 *in.*

E. M. WARD, R.A. 1866.

76 THE DAUGHTER OF A KING

"For my own part, I only asked for the simple necessaries of life, and these were often refused me with asperity. I was, however, enabled to keep myself clean; I had at least soap and water, and I swept out my room every day. One day a man, whom I afterwards knew to be Robespierre, entered my cell, and after having examined my books, gazed insolently at me and withdrew."—Journal of the Duchesse d'Angouleme during her imprisonment in the Temple.

54. 12.

42 *in.* by 37 *in.*
*Exhibited at the Royal Academy*, 1879
*Bought from the Artist*

T. WEBSTER, R.A.

73. 10. 77 A PRESENT TO THE LADY OF THE VILLAGE
$21\frac{1}{2}$ *in.* by $13\frac{3}{4}$ *in.*
*Exhibited at the Royal Academy*, 1854
*From Mr. Bullock's Collection*, 1870, *who bought it from the Artist*

PAUL DELAROCHE.

15 75. 78 EXECUTION OF LADY JANE GREY
98 *in.* by 120 *in.*
*Exhibited at the Salon*, 1834
*Engraved by Mercurj*
*From the San Donato Collection*, 1870

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## SCULPTURE.

CANOVA.

33. 12. 79 A VESTAL
*On scagliola pedestal*
*From the sale of the Princess Sophia Matilda of Gloucester at the Rangers' Lodge, Grennich Park*, 1845

CANOVA (AFTER).

15. 15. 80 BUST OF NAPOLEON
*On scagliola pedestal*

R. MONTI, 1847.

63. 81 INNOCENCE
*On scagliola pedestal*
*Bought from the Artist*

J. THOMAS.

15. 15. 82 I AM GOING TO SEE GRANDMA
*Circular Bas-relief*, 14 *in. diameter*
*Exhibited at the Royal Academy*, 1862
*Bought from the Artist*

V. VELA, OF MILAN

43. 83 A Child with a Hen and Chickens
*On scagliola pedestal*
*Bought from the Artist*, 1864

HIRAM POWERS.

63. 84 Ceres
*Marble Bust*
*On scagliola pedestal*

85 Psyche
52. 10. *Marble Bust*
*On scagliola pedestal*

86 Milton
16. 16. *Marble Bust*

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**Objects of Art and old French Decorative Furniture, lately the Property of Messrs. Murrieta, removed from No. 4, Carlton House Terrace.**

MESSRS. CHRISTIE, MANSON and WOODS respectfully give notice that they will SELL by AUCTION, at their GREAT ROOMS, King Street, St. James's Square, on WEDNESDAY, May 11, and Following Day, at one o'clock precisely, without reserve,

A valuable COLLECTION of OBJECTS of ART, and old French Decorative Furniture, lately the property of Messrs. Murrieta, and removed from No. 4, Carlton House Terrace, comprising marqueterie and parqueterie cabinets, commodes, and tables, carved and gilt pier tables and pier glasses, Louis XV. suites of fauteuils in carved and gilt frames, and sofas covered with old Beauvais tapestry; curtains of rich Genoa velvet, and furniture covered with the same material; ormolu clocks and candelabra, candlesticks, and wall lights of the time of Louis XIV., XV., and XVI.; French bronzes, old Nankin and enamelled Chinese porcelain, old Japan porcelain, Chinese and Japanese Cloissonné enamels, Japan lacquer, Persian and Rhodian ware, old English and other European porcelain and faience, Oriental carpets and fabrics, fine panels of old Gobelins tapestry, and a pair of panels of old Brussels tapestry, marble statues, Cippolino marble vases, and columns, &c.

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